

Issue Date: December 5, 2005



PROGRAM SOLICITATION PS 06-01

for a Cooperative Agreement for:

**INTERNATIONAL ARTS CONNECTION RESIDENCIES
For Central Europe, Russia, Eurasia**

(International)

Issued by
National Endowment for the Arts
Grants & Contracts Office
1100 Pennsylvania Ave., NW
Washington, D.C. 20506

Proposals in response to this solicitation in original and five (5) copies will be received at the above address, or if hand carried, in Room 618, until 4:00 p.m. on **January 11, 2006**.

[The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class and Priority mail. In addition, contents are subject to an irradiation process that may damage material. Please consider using alternative delivery services.]

For information on this solicitation, write or call:

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The National Endowment for the Arts

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually – investing in every state – which in turn generates more than \$700 million in additional support. The Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts – both contemporary and traditional – that Americans now enjoy.

Mission

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new and established – bringing the arts to all Americans, and providing leadership in arts education.

SECTION I - FUNDING OPPORTUNITY DESCRIPTION

I.A Background

International Arts Connection Residencies promote in-depth interaction between artists from the countries of Central Europe, Russia, and Eurasia (hereinafter called "the Region") and artists and audiences in the U.S. The countries that comprise the Region are: Albania, Armenia, Azerbaijan, Belarus, Bosnia & Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Georgia, Hungary, Kazakhstan, Latvia, Lithuania, Macedonia, Mongolia, Moldova, Poland, Romania, Russia, Serbia & Montenegro, Slovak Republic, Slovenia, Ukraine, and Uzbekistan. Through *International Arts Connection Residencies* artists and arts managers from the Region participate in five-week residencies with cultural organizations in the United States. Participants are called Fellows.

The long history of political and economic isolation caused the connection between artistic communities in the Region and the U.S. to grow tenuous. As possibilities have opened for substantive exchange, there has been sustained interest in strengthening the artistic links between the U.S. and countries that comprised the former Soviet Union. The *International Arts Connection Residencies* offer U.S. communities access to the expertise and the perspective of a new generation of artists and arts managers. By the same token, the residency Fellows bring back to their countries increased knowledge of the U.S. arts arena and substantive ties for future collaboration. The Fellows work with counterparts in the United States to create work and build lasting individual and institutional relationships.

Artists or arts managers from the Region are selected for the residency through an open competitive review process. The artists' placements with U.S. arts organizations are based on shared interests and benefit. Approximately 15 to 20 residencies are available each year. (Applicants should budget \$90,000 for support to the residency sites.) The National Endowment for the Arts has collaborated for several years with CEC ArtsLink to administer a similar artistic exchange.

I.B Scope of Work

I.B.1 This Program Solicitation requests proposals to implement the *International Arts Connection Residencies* project. The successful recipient of the Cooperative Agreement (Cooperator) must have experience working with artists and arts managers in the Region.

I.B.2 The Cooperator shall be responsible for identifying a roster of Fellows in the appropriate discipline for residencies with U.S. arts organizations. The Cooperator must develop and implement a process to select the residency Fellows through an open competition that assesses artistic excellence and project goals for the U.S. residency.

- I.B.3** The Cooperator shall administer all phases of the residency for the visiting artist or arts manager. This includes: seeking proposals from potential residency sites; review of proposals; and providing stipends to cover travel, transfers to host organizations' locations, per diem, and miscellaneous costs.
- I.B.4** To implement *International Arts Connection Residencies* in the U.S., the Cooperator shall:
- Develop and distribute guidelines containing proposal requirements and review criteria for *International Arts Connection Residencies*.
 - Seek proposals from organizations that are appropriate for the residency goals outlined by the selected artists and arts managers.
 - Conduct a review process to select appropriate residency placements with U.S. host institutions. The review of requests for support must adhere to standards of conduct consistent with those reflected in the Endowment's Standards of Conduct for Panelists dated March 24, 1997 (see Attachment). In addition, the Cooperator shall develop a pool of additional experts for consultation on placements for *International Arts Connection Residencies*.
- I.B.5** In administering the selection process for the residency sites, the Cooperator shall be responsible for: preparing a panel book containing proposals and other relevant material; distributing the panel book; note taking during the panel discussion; and communication with applicants subsequent to the panel meeting.
- I.B.6** For approved residency organizations, the Cooperator shall maintain a file with: proposal materials, official correspondence, final reports, and any other relevant reports or documentation.
- I.B.7** The Cooperator shall:
- Coordinate final placement of Fellows with organizations selected for Residencies, including obtaining visas and making travel arrangements.
 - Plan and implement a pre-residency orientation program for the Fellows, which will include at least a day at the offices of the National Endowment for the Arts in Washington, DC.
 - Facilitate communication, programmatic, and logistical arrangements between Fellows and the host site.
 - Plan and implement a post-residency debriefing session.

I.B.8 The Cooperator shall maintain files for International Arts Connection Residencies applicants that include proposal materials and official correspondence, and, for those selected, other relevant reports and documentation. The Cooperator shall keep applicant contact information in a database that includes information about U.S. residency activity.

I.B.9 The following is a list of tasks and the time frame for their completion:

Event/Task	Due Date
Begin to publicize program in Region.	By August 2006
Conduct process for review of residency applicants.	By January 2007
Develop materials on residency candidates.	By March 2007
Begin identification of residency placements.	By April 2007
Conduct selection process for residency placements.	By June 15, 2007
Confirm residency plans, travel arrangements, and housing with residency sites.	By August 2007
Plan orientation and debriefing sessions.	By September 2007

SECTION II - AWARD INFORMATION

II.A Only one Cooperative Agreement award is expected to be made. Funding in the amount of \$200,000 is available.

Subject to satisfactory performance, the availability of funds, favorable recommendation of the National Council on the Arts, determination by the Chairman, and mutual agreement of the parties, the National Endowment for the Arts may enter into subsequent Cooperative Agreements with the successful recipient of the Cooperative Agreement resulting from this Program Solicitation.

II.B In implementing *International Arts Connection Residencies*, National Endowment for the Arts staff in the International Activities section of the Office of Government Affairs will:

- Advise the Cooperator concerning the development of guidelines for residency site proposals and reporting requirements.
- Advise the Cooperator about the disciplines to be recruited.
- Determine the five-week period of the residencies.
- Identify appropriate host sites for recruitment.
- Provide advice on panelists for the residencies proposal review.
- Attend the panel meetings to provide policy direction.
- Participate in planning and identification of speakers for the orientation.
- Participate as speaker in the pre-residency orientation.
- Participate in planning of the debriefing session.
- Participate in the debriefing session.

SECTION III - ELIGIBILITY INFORMATION

- III.A** Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally-recognized tribal communities or tribes may apply.
- III.B** Matching is not required.

SECTION IV - APPLICATION AND SUBMISSION INFORMATION

- IV.A** This solicitation provides all of the information that you need to submit a proposal.
- IV.B** Proposals in response to this solicitation, in original and five (5) copies shall include:
- IV.B.1** A proposal describing how the applicant will carry out the project, including:
- Qualifications and experience in implementing a project of this type.
 - The qualifications and responsibilities of staff or others who will be involved with the project.
- IV.B.2** A list of at least three references for recent projects successfully performed for other similar efforts, including the name and phone number of the point of contact. Proposals may also include lists of projects and points of contact for other contracts with public or private entities or other evidence of successful past performance. It is important that references be current and that they can be readily contacted.
- IV.B.3** A detailed Budget. The attached Cooperative Agreement Cost Proposal form should be used to summarize the budget. Additional schedules or supporting information should be attached, as necessary. In addition, if indirect cost is proposed, include a copy of the most recent indirect cost rate agreement with your cognizant Federal audit agency.
- IV.B.4** DUNS Number.
- IV.C** Proposals in response to this solicitation must be received by **January 11, 2005** at:

National Endowment for the Arts
Grants & Contracts Office, Room 618

1100 Pennsylvania Ave, N. W., Washington, D.C. 20506

- IV.D** Any proposal received after the time specified for receipt will not be considered unless: it was sent by mail and it was determined by the National Endowment for the Arts that the late receipt was due solely to mishandling by the Endowment after receipt at the Endowment; or it is the only proposal received; or it offers significant cost or technical advantage, and it is received before an award determination has been made.

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SECTION V - APPLICATION REVIEW INFORMATION

- V.A** Proposals received in response to this Solicitation will be evaluated and a Cooperative Agreement will be entered into with the applicant whose proposal is determined to be most advantageous to the Government. The evaluation will be based on artistic excellence and artistic merit, and include the following considerations:

V.A.1 Artistic excellence (approximately 50%)

- The quality of artistic excellence demonstrated by implementation of other similar programs, particularly programs that require knowledge of arts and culture in Europe, Eurasia, and Russia.

V.A.2 Artistic merit (approximately 50%)

- The ability to carry out the project, including the quality and clarity of the project plans, and the qualifications of the project personnel.
- The reasonableness of budget costs elements.
- Ability of the applicant to bring additional resources to this project, including financial resources.

SECTION VI - AWARD ADMINISTRATION INFORMATION

VI.A Cooperative Agreement

The instrument that will be awarded as a result of this Program Solicitation is a Cooperative Agreement, as defined by the Federal Grant and Cooperative Agreement Act of 1977, Public

Law 95-224. A Cooperative Agreement is a cost reimbursement instrument. No fee or profit (or other increment above allowable cost) is allowed.

For nonprofit organizations except colleges and universities, the provisions of Office of Management and Budget Circulars A-110 ("Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals and Other Nonprofit Organizations") and A-122 as amended ("Cost Principles for Nonprofit Organizations") will be incorporated by reference into the Cooperative Agreement.

For colleges and universities, the provisions of OMB Circulars A-110 and A-21 ("Cost Principles for Educational Institutions"), as amended, will be incorporated by reference into the Cooperative Agreement.

For units of state and local governments and federally recognized Indian Tribal governments, the provisions of the government-wide Common Rule issued pursuant to Office of Management and Budget Circular A-102 and codified by the National Endowment for the Arts as "Part 1157-Uniform Administrative Requirements for Grants and Cooperative Agreements," Office of Management and Budget Circulars A-128 ("Audits of State and Local Governments"), and A-87 ("Cost Principles Applicable to Grants and Contracts with State and Local Governments") will be incorporated by reference into the Cooperative Agreement.

VI.B General Terms and Conditions

National Endowment for the Arts Cooperative Agreements are subject to the General Terms and Conditions for Grants and Cooperative Agreements to Organizations, located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>

VI.C Assurances of Compliance

Assurance of Compliance with Non Discrimination Requirements

By submission of a proposal, the proposer hereby agrees that it will execute projects, productions, workshops and programs in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972, where applicable. Copies of the nondiscrimination regulations identified above may be obtained by writing to the Office of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Ave, NW, Washington, D.C. 20506.

Certification Concerning Debarment and Suspension

The Proposer certifies that, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," neither it nor its principals: (a) is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; (b) has, within a three-year period preceding

this proposal, been convicted of or had a civil judgment rendered against it for commission of fraud or a criminal offense in connection with a public (Federal, State, or local) transaction or contract under a public transaction; for violation of Federal or state antitrust statutes; or for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) is presently indicted for or otherwise criminally or civilly charged by a governmental entity with commission of any of the offenses enumerated in (b) of this certification; and (d) has within a three-year period preceding this proposal had any public transactions terminated for cause or default; and that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals.

Where the Proposer or any lower tier participant is unable to certify to this statement, it shall provide an explanation to the Endowment Grants & Contracts Office.

Delinquent Debt Certification

The Proposer certifies that it is not delinquent on any Federal debt or, if it is, will provide explanatory information. Examples of relevant debt include delinquent taxes, audit disallowance, benefit overpayments.

Labor Standards Assurance and Drug-Free Workplace Act Certification

The successful recipient of the Cooperative Agreement will also be required to provide assurance of compliance with the labor standards set out in "Part 505 (29 CFR) - Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts," in accordance with the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 951 et seq.); and provide the certification required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations).

VI.D Reporting

VI.D.1 The National Endowment for the Arts is required to report on the geographic locations of grant and Cooperative Agreement activities. To ensure the accuracy of this information, the Cooperator shall submit a completed *Geographic Location of Project Activity* form within 30 days after award of the Cooperative Agreement, or with the first request for payment, whichever comes first. The form is located at

<http://www.arts.gov/manageaward/CoopAgreements.html>

VI.D.2 No later than 90 days after the completion or termination of the Cooperative Agreement, the Cooperator shall submit to the Endowment Grants & Contracts Office, Cooperative Agreement Section, and the Endowment Project Director a Final Descriptive Report (FDR), and a Financial Status Report, Standard Form

269. Report forms are located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>.

SECTION VII - AGENCY CONTACTS

For information on this solicitation, write or call:

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SECTION VIII - OTHER INFORMATION

Rejection and Award.

The National Endowment for the Arts reserves the right to reject any or all proposals.

NATIONAL ENDOWMENT FOR THE ARTS

STANDARDS OF CONDUCT FOR PANELISTS

March 24, 1997

The legislation creating the National Endowment for the Arts requires that the Chairperson "shall utilize advisory panels to review applications, and to make recommendations to the National Council on the Arts... When reviewing applications, such panels shall recommend applications for projects, productions, and workshops solely on the basis of artistic excellence and artistic merit." The legislation also provides that the Chairperson shall issue regulations and establish procedures --

to require that the membership of each panel change substantially from year to year and to provide that each individual is ineligible to serve on a panel for more than 3 consecutive years.

In making appointments to panels, the Chairperson shall ensure that an individual who has a pending application for financial assistance under the Act [the NEA legislation], or who is an employee or agent of an organization with a pending application, does not serve as a member of any panel before which such application is pending. The prohibition described in the preceding sentence shall commence with respect to each individual beginning on the date each application is submitted and shall continue for so long as such application is pending.

20 U.S.C. 959(c), as amended.

Each panelist is responsible for acquainting himself or herself with these Standards of Conduct. This removes any excuse of ignorance and underscores the importance of familiarity with this memorandum. Each panelist is responsible for seeking advice of the General Counsel either through the discipline staff or directly at 202/682-5418.

DISCLOSURE OF FINANCES AND AFFILIATIONS

Prior to confirming your service as a panelist, the division which seeks your service will ask you to complete a "Confidential Statement of Relevant Affiliations, Employment and Financial Interests" (usually referred to in shorthand as "the Conflicts Sheet"). Your timely completion of the Conflicts Sheet will enable the division staff to determine whether you have a conflict which, under the Endowment's authorizing legislation and the government-wide ethics regulations, will prevent your service on the particular panel to which you have been invited and will enable the division staff to locate a substitute.

To enable the division to have sufficient time to assemble the best panel possible and to avoid any inconvenience to you, please return the Conflicts Sheet as soon as possible. **PLEASE DO NOT WAIT UNTIL YOU ARRIVE AT THE ENDOWMENT FOR THE PANEL MEETING TO SUBMIT YOUR CONFLICTS SHEET.**

If you are unaware of a conflict at the time you submit your completed Conflicts Sheet, please advise the division staff as quickly as possible after you become aware of the conflict. Please

note that the information requested on the Conflicts Sheet refers to spouses and dependent children as well as to the panelist.

A panelist shall not submit an application for Endowment funds on behalf of himself or herself or through a fiscal agent or as a collaborator, or on behalf of an organization which employs him or her or for which he or she is an agent if the application will be evaluated by the panel on which he or she has been invited to serve.

Please note that an organization with which you are affiliated includes those departments or offices other than the one in which you work. [Example: You work in the Education Office of a museum and the museum's Publications Department is applying to the Endowment. You are in direct conflict with this application and will be unable to sit on the panel reviewing the Publication Department's application.] Panelists are not expected to canvas all departments or offices of their organizations. Division staff will advise you of any such pending applications.

For the purposes of these Standards of Conduct, "agent" means a person, entity, or organization applying for Endowment support, and within the organization or entity includes a servant, employee, partner, director, officer, manager or representative. In addition, if you are to receive any remuneration under a grant application, then you are in conflict and are unable to serve on the panel reviewing the application.

NONPUBLIC INFORMATION

A panelist shall not use, or attempt to use, nonpublic information to further his or her own private interest or that of another, including any organization with which the panelist is affiliated. Nonpublic information is information that the panelist gains by reason of panel service, and that the panelist knows or reasonably should know has not been made available to the general public. The substance of panel deliberations, including ranking and voting, remain nonpublic even after the National Council on the Arts and the Chairperson make their recommendations and final determinations.

BUDGET FORMS

Page 1 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

INCOME

1. Amount requested from the Arts Endowment \$

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. \$

Total match for this project (2a. + 2b.) \$

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
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Total salaries and wages a. \$

Fringe benefits

Total fringe benefits b. \$

Total salaries, wages, and fringe benefits (a. + b.) \$

Applicant (official IRS name):

EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence)

# of travelers	From	To	Amount
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Total travel \$

3. Direct costs: Other expenses (Include consultant and other fees, honoraria, contractual services, access accommodations, publication, telephone, photocopying, postage, supplies and materials, distribution, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses \$

4. Total direct costs (1. from Project Budget, Part 1 +2.+3.) \$

5. Indirect costs (if applicable)

Federal Agency:	Rate (%)	x Base	= \$
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6. Total project costs (4.+5.) \$

Instructions For Budget Form

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** Indicate the amount that you are requesting from the Arts Endowment.
2. **TOTAL MATCH FOR THIS PROJECT:** Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as “in-kind.”

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in “3. Other expenses” in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See “Legal Requirements” for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

INDIRECT COSTS are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. If you do not have or intend to negotiate an indirect cost rate, leave this section blank. You may claim administrative costs or overhead as direct costs under “3. Other expenses.” If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see “Indirect Cost Guide for NEA Grantees.”

TOTAL PROJECT COSTS is the total of “4. Total direct costs,” and, if applicable, “5. Indirect costs.” NOTE: “1. Amount requested from the Arts Endowment” (from Part 1 of the Project Budget form) plus “2. Total match for this project” (also from Part 1) must equal the “Total project costs.” Your project budget should not equal your organization’s entire operating budget.